



Bangalore University

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NAAC ACCREDITED WITH 'A' GRADE

REGULATIONS AND SYLLBUS

For

M.Sc. Film Making

(Choice Based Credit System)

To be introduced from the academic year 2019-20

Preamble

Cinema is most exiting field of study It is a blend of creative and technical abilities. It is inclusive of feature films, documentaries, Promotional films, TV commercials, music Videos, etc. The technique of filmmaking is a teamwork which needs close and coherent organization of various skilled individuals. It involves directing, producing, script writing, cinematography, sound recording, visual mixing, editing, distribution, financing, marketing and so on. The field of film making is highly competitive and has a lot of scope for employment opportunities too. Especially, in India which releases a large number of films every year. If one possesses artistic and technical skills and at the same time an ability to express ideas, this is the most appropriate field to work in. The professional training will enhance the creative ability and enrich the employability. The academic training in Cinema will provide the opportunities to work in Film studios, Advertising agencies, production houses, government departments, academic institutions etc.

The career options are plenty and varied across entertainment industry. Students who are trained in Film making and production can work as producer, director, editor, cinematographer, screenplay writer, animator, art director, researcher, cameramen, sound men, lighting technician, film critique and film archivist etc.

Masters in Film Making is designed to train students to acquire all the technical and aesthetic requirements of film making and film studies. This course will expose the students to various facets of film production with appropriate professional training and mentoring.

The Objectives are to

- To equip students to understand the process of film production.
- To train students in film production technologies
- To enable students in film making from scripting to finished product.

M.Sc. in Film Making

The program shall be called M.Sc. in Film Making. It is a two-year program consisting of four semesters coming under the Faculty of Science. The course shall be governed by the following regulations:

1. ELIGIBILITY, MODE OF SELECTION

A candidate who has passed any Bachelor's degree of three years duration, from a recognized University with overall 50% marks (relaxable to 45% in case of SC, ST and Category-I candidates) is eligible for admission to the first semester of the program.

1.1. Eligibility is as per the norms of admission to PG courses of Bangalore University.

1.2. Admission to M.Sc. Film Making Course shall be made in order of merit of the candidates subject to the statutory provision of the reservation based on the following criteria.

a. Average percentage of marks obtained by the candidates in all the examination of three years bachelors' degree course including languages.

2. Any candidate found to have given false information at the time of admission regarding eligibility shall forfeit the admission even after getting selected and admitted to the course.

2. INTAKE

2.1. There shall be a total intake of **20 candidates**. Maximum of 20 seats including all reservation categories.

2.2. The admission shall be as per the norms of the University.

2.3. The selection of eligible candidates for admission to course shall be based on merit-cum-reservation policy of the government of Karnataka from time to time.

3. COURSE OF STUDY

3.1. The course of study for the M.Sc. in Film Making shall extend over a period of two years consisting of four semesters. Each semester shall be of sixteen weeks' duration. The academic calendar shall be as notified by the university from time to time.

3.2. A candidate can take a maximum of four years for completion as per double the duration norms of Bangalore University.

3.3. The medium of instruction shall be **English**.

3.4. Course shall be of **100 credits**.

3.5. All the students shall undergo an internship with media organizations for a period of not less than 4 weeks immediately after the fourth Semester M.Sc. Film Making semester examinations.

4. ATTENDANCE, PROGRESS AND CONDUCT

4.1. Each semester shall be taken as a unit for the purpose of calculating attendance.

4.2. The students shall attend practical and theory classes as prescribed by the University during each semester.

4.3. A student shall be considered to have completed a semester if the student has attended not less than 75% of number of working periods of the course during the said semester. If the attendance in any paper is less than 75% the candidate is detained to take examination in that paper and the credits earned in that paper becomes zero.

4.4. The student who fails to complete the course in the manner stated in 4.3 shall not be permitted to appear for the University examinations. Such a candidate shall enroll himself/herself in the coming two years. However, the admission is subject to the availability of the seats.

4.5. If the conduct/behavior of the student is not found to be satisfactory, action will be initiated as per the University regulations.

5. SCHEME OF EXAMINATION

5.1 There shall be a University examination at the end of each semester. Examination and evaluation will be conducted as per university regulations time to time.

5.2 The duration and maximum marks and minimum marks for pass in each of the theory and practical shall be as per university regulation.

5.3 Students who undergo internship shall submit the certificate duly signed by the concerned organization head where internship is done.

6. DECLARATION OF RESULTS AND CLASSIFICATION OF SUCESSFUL CANDIDATES

6.1 The results and grades of the M.Sc. in Film Making shall be declared as per the regulations of the Choice Based Credit System - Postgraduate courses of Bangalore University.

7. MINIMUM REQUIREMENTS TO PASS

7.1 A candidate shall be declared to have passed the PG program if he/she secures at least a CGPA of 4.0 (Course Alpha-Sign Grade P) in the aggregate of both internal assessment and semester end examination marks put together in each unit such as theory papers / practical / project work / dissertation / viva-voce.

No candidate shall be declared to have passed the Semester Examination as the case may be under Part I / Part II / Part III unless he/she obtains not less than 35% marks in written examination / practical examination and 40% marks in the aggregate of written / practical examination and internal assessment put together in each of the subjects and 40% marks (including IA) in Project work & viva wherever prescribed.

The candidates who pass all the semester examinations in first attempts are eligible for ranks provided they secure at least a CGPA of 6.00 (Alpha-Sign Grade B+).

7.2 The results of the candidates who have passed the fourth semester examination but not passed the lower semester examinations shall be declared as NCL (Not Completed Lower semester examinations). Such candidates shall be eligible for the degree only after completion of all the lower semester examinations.

7.3 A candidate who passes the semester examinations in parts is eligible for only Class / CGPA and Alpha-Sign Grade but not for ranking.

7.4 There shall be no minimum in respect of internal assessment.

7.5 A Candidate who fails in any of the unit / project work / Project Report / dissertation / viva-voce shall reappear in that unit / project work / Project Report / dissertation / viva-voce and pass the examination subsequently.

7.6 CARRY OVER PROVISION: Candidates who fail in lower semester examinations may go to the higher semesters and take the examinations.

7.7 REJECTION OF RESULTS:

- i. A candidate who fails in one or more papers of a semester may be permitted to reject the result of the whole examination of that semester. Rejection of result paper wise shall not be permitted. A candidate who rejects the results shall appear for the examination of that semester in the subsequent examination.
- ii. Rejection shall be exercised only once in each semester and the rejection once exercised shall not be revoked.
- iii. Application for rejection along with payment of the prescribed fee shall be submitted to the Registrar (Evaluation) through the department/college together with the original statement of marks within 30 days from the date of publication of the result.
- iv. A candidate who rejects the result is eligible for only class and not for ranking.

Subject	Papers	Instruction hrs/week	Duration of Exam (hrs)	Marks			Credits
				IA	Exam	Total	
a) I/ II Semester of the Postgraduate Program							
Core subject	5T	5X4	5X3	5X30	5X70	5X100	5X4
	2P	2X4	2X4	2X15	2X35	2X50	2X2
Soft Core	1T	1X3	1X3	1X30	1X70	1X100	1X2
Total of Credits Per Semester							26
Core subject	4T	4X4	4X3	4X30	4X70	4X100	4X4
	2P	2X4	2X3	2X15	2X35	2X50	2X2
	1Project	1X4	1X3	-	1X100	1X100	1X4
Soft Core	1T	1X3	1X3	1X30	1X70	1X100	1X2
Total of Credits Per Semester							26
c) III Semester of the Postgraduate Program							
Core subject	3T	3X4	3X3	3X30	3X70	3X100	3X4
	2P	2X4	2X3	2X15	2X35	2X50	2X2
	1 Project	1X4	Project	-	1X100	1X100	1X4

			evaluation				
Open Elective	1T	1X4	1X4	1X30	1X70	1X100	1X4
Semester Total of Credits							24
d) IV Semester of the Postgraduate Program							
Core Subjects & Electives	3T	3X4	3X3	3X30	3X70	3X100	3X4
	1Dissertation	1X4	Report Evaluation	1X30	1X70	1X100	1X4
	Project Work	1X8	Project Evaluation	-	1X200	1X200	1X8
Semester Total of Credits							24
Program Grand Total Credits							100



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M.Sc. Film Making

Sl.No	Heading	Particulars
1	Title of the Course	Two years Post graduate programme under Choice based credit system (CBCS) M.Sc. in Filmmaking
2	Eligibility for Admission	Any Graduate
4	No of Years / Semesters	02 Years (4 Semesters)
5	Level	Post Graduation
6	Pattern	Semester
7	Medium of Instruction	English
7	statutes	New
8	Implementation	From academic year 2019-20

First Semester

[illegible]

Second Semester

[illegible]

Third Semester

Sl. No.	Subject	Paper	Instructional hrs/ week	Duration of exam (hrs)	I.A. Marks	Exam Marks	Total Marks	Credits
1	Sound Production and Design	FS301	4	2	10	40	50	4
2	Graphics and Animation	FS302	4	3	30	70	100	4
3	Communication Research	FS303	4	3	30	70	100	4
4	Sound Production and Design (Practical)	FS304	4	1	15	35	50	2
5	Graphics and Animation(Practical)	FS305	4	3	15	35	50	2
6	Documentary Production (Project)	FS306	4	-	-	-	100	4
7	Cinema and Society (Open Elective)	FS307	4	3	30	70	100	4
Total credits								24

Fourth Semester

Sl. No.	Subject	Paper	Instructional hrs/ week	Duration of exam (hrs)	I.A. Marks	Exam Marks	Total Marks	Credits
1	Film Theory and Criticism	FS401	4	3	30	70	100	4
2	Film Financing, Distribution and Marketing	FS402	4	3	30	70	100	4
3	<u>Elective</u> Advertising (IE1) Corporate Communication(IE2)	FS403A FS403B	4	3	30	70	100	4
4	Critical Study of Directors (Dissertation)	FS404	4	-	-	100	100	4
5	Short Film Production*	FS405	8	-	-	-	200	8
	Internship							
Total credits								24

* Viva voce-50, Documentation-50, Short film-100

I SEMESTER

FS 101: History of Cinema

Objective: To establish an introductory understanding of film history and development in world and India. **52 Hours**

Unit-1

History and origin of cinema. The beginning and the experiments: Lumiere Brothers, Thomas Edison, Georges Méliès, Edwin S. Porter. W. K. L. Dickson, David Wark Griffith and Charlie Chaplin (11 Hours)

Unit-2

Development of cinema- Silent cinema - The birth of the Talkies, Great depression era, Second World War era, The western era, Cold war era, Box- office era. (11 Hours)

Unit-3

World cinema- Different schools of world cinema; German expressionism- Style and characteristics- Fritz Lang- The golden age of German cinema, French impressionism, surrealism and new wave cinema; Soviet montage- Italian neo realism- Japanese cinema- Iranian cinema; Third world cinema. (10 Hours)

Unit-4

Indian Cinema- Arrival of the cinema; Pioneers of Indian cinema- Dada Saheb Phalke; Talkie era, Studio system- Dynasty of actors and director- Mehboob, Raj Kapoor and Guru Dutt; Golden fifties of Indian cinema; New wave cinema- Satyajit Ray and Mrinal Sen. (10 Hours)

Unit-5

Globalization and Indian cinema: Effect of economic reforms, Advantages and disadvantages, Changes in film content and industry practices, Cross-over films and NRI directors, Global Indian audience and growing market. (10 Hours)

Suggested Readings:

1. Geoffrey Nowell-Smith, *The History of Cinema: A short Introduction*, OXFORD 2018
2. Cook, David A., *A History of Narrative Film*, 4th ed. New York: Norton, 2004
3. Braudy, Leo and Marshall Cohen, *Film Theory and Criticism*, 6th ed. Oxford: Oxford University Press, 2004
4. Yves Thoraval, *The Cinema of India*, MacMillan India, 2000
5. Nasreen Munni Kabir, *Guru Dutt life in Cinema*, Oxford University Press, 2005
6. Huda, Anwar. *The Art and Science of Cinema*. New Delhi. Atlantic Publishers and Distributors, 2004

FS 102: Film Appreciation and Genres

Objective: To provide outlook on various genres of films and film appreciation. **52 Hours**

Unit-1

Evaluating Films: Value of viewing film, value of film analysis, challenges of film analysis, Film viewing environment, Film Vocabulary, Film psychology, Elements of a Film, film viewing platforms from theatres to Netflix to smart phones, Home Video Revolution, The Current Film Landscape (11 Hours)

Unit-2

Thematic Elements: Theme and focus, Focus on Plot, Focus on Emotional Effect or Mood, Focus on Character, Focus on Style or Texture or Structure, Focus on Ideas, identifying the theme, evaluating the theme, Analyzing Theme, Watching for Theme, Themes and Symbolism, Metaphor and Allegory, Irony. (11 Hours)

Unit-3

Film appreciation: Analyzing the film from the point of view of story & Screen play, from the Direction point of view, from the cinematography point of view, from the Editing point of view, from the aesthetics point of view, from the acting point of view, literary analysis, dramatic structure, significance of title. (10 Hours)

Unit-4

Film Genres: Basic genre conventions and their variations, Westerns and Gangster Films, Mysteries and Film Noir, Horror, Fantasy and Science Fiction, Romantic Comedy, Musicals and Documentaries (10 Hours)

Unit-5

Watching movies from different genres and writing appreciation based on theoretical inputs. (10 Hours)

Suggested reading

1. Jim Piper, Film Appreciation Book: The Film course, All Worth Press, 2018
2. Petrie, Dennis & Boggs, Joseph, *The Art of Watching Films*, Mc Graw Hill Publication, 2011.
3. Sanders John, *The film genre book*, Auteur, 2009.
4. Leo Eubank & Marshall Cohen, *Film Theory and Criticism: Introductory Readings*, Oxford University Press, 2004.
5. Matilda Mroz, *Temporality and Film Analysis*, Edinburgh University Press, 2012.
6. Ian Garwood, *The Sense of Film Narration*, Edinburgh University Press, 2013.

FS 103: Film Production Fundamentals

Objectives: To introduce the students to the fundamentals of film production. **52 Hours**

Unit-1

Overview of the film crew, Introduction to various departments of film making, Collaborating and working with team. Introduction to stages of film production. (10 Hours)

Unit-2

Introduction to film script; treatment, Screenplay-format and layout, Narrative structures, Protagonists and antagonists, Adoption, Genre, Loglines. Story boards. (11 Hours)

Unit-3

Production Planning; Proposals, Budgeting, Scheduling, Finding locations, Equipment, Role of production crew, Working with actors. (10 Hours)

Unit-4

Shot sizes; meaning and motivation, Camera movements- methods and meaning, Master shots, cutaways, inserts, reaction shots, Parallel action, Shooting scripts. Picture composition and framing, working with lighting, color, lenses. (11 Hours)

Unit-5

Audio field production, microphones, music, sound effects, Shooting with knowledge of editing. Researching, Mini interviews, Essential resources. (10 Hours)

Suggested Readings:

1. Jane Barnwell, *The Fundamentals of Film Making*, AVA book publishing, SA, 2019
2. Nicholas Proferes, *Film Directing Fundamentals: See Your Film Before Shooting*, Focal press, 2012
3. A. Goswami, *Thin Film Fundamentals*, New age international publishers, 1996
4. Amy Villarejo, *Film Studies: The Basics*, Routledge, 2013
5. Michael K. Hughes, *Digital Filmmaking for Beginners A Practical Guide to Video Production*, McGrawHill, 2012.

FS 104: Dicipines of Filmmaking

Objective: To introduce students the human resource requirements and their responsibilities in film making **52 Hours**

Unit-1

Disciplines of filmmaking: Direction, cinematography, production design, screen writing, editing, distribution. (11 Hours)

Unit-2

Role and responsibilities of Producer, Director, Cinematographer, Stunt Director, Stunt Artists, Choreographer (Dance Director), Art Director, Music Director
Editor (11 Hours)

Unit-3

Role of Cine Artists, Dubbing Artists, Still Photographer, Movie Writers, Production Executive, Makeup man, Costume Designers. (10 Hours)

Unit-4

Publicity Designers (Poster designing), Audiographer (Dubbing, re-recording, Sound effects), Outdoor Lightmen, Studio Workers (moulders, carpenters, painters, etc), Production Assistants (set assistants), Cinema Drivers, Junior Artist Agent
Outdoor Unit Technicians (Camera assistants, electricians, etc), Production Women (Cleaners), Jr. Artists. (10 Hours)

Unit-5

Writing case studies of film making team of different genres. (10 Hours)

Suggested Readings:

1. James C Foust, Video Prouction: Diciplines and Techniques, Routledge 2018
2. Victor F Perkins, *Film as Film: Understanding and Judging movies*, Da Capo Press, 1993.
3. Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality*, Princeton University Press, 1997.
4. Terry Bolas, *Screen Education: From Film Appreciation to Media Studies*, Intellect Ltd, 2009.
5. A. Goswami, *Thin Film Fundamentals*, New age international publishers, 1996
6. Amy Villarejo, *Film Studies: The Basics*, Routledge, 2013
7. Michael K. Hughes, *Digital Filmmaking for Beginners A Practical Guide to Video Production*, McGrawHill, 2012.

FS 105: Cinematography

Objective: To understand the basics of various camera, lenses, lighting and digital cinematography. **52 Hours**

Unit-1

The Camera; Types, Functions and accessories. Camera Mounts; Tripods, Dollies, Jibs, Hand held, crane and others. Camera stabilization systems and other considerations. Lenses- types and functions. Image Sensors- Tube, Single CCD and 3CCDs. Interlace and progressive scanning. PAL and NTSE Systems. (11 Hours)

Unit-2

Picture composition; Framing, Centering, Screen direction, Head room, Fields of view, moving shot, Rule of thirds, Shot- Wide shot, Establishing shot, Establishing the geography. Character Shot- Full shot, two shot, MS, CU, OTS, Cutaways, Reaction, Connecting, Eye sweeps, Chase scenes. Continuity shots- Continuity of content, movement, position, time. (11 Hours)

Unit-3

Lighting; Products and objects, Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Night effect, Three-point lighting, Types of lights- Incandescent lamps, Tungsten halogen, HMI, PAR lights, Kinoflo etc. Lighting meters. (10 Hours)

Unit-4

Colours; Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction. Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc. (10 Hours)

Unit-5

Camera Movement: Types of moves, Moving shots- Tracking, countermove, reveal with movement, Circle track moves, Crane moves, Rolling shot, Vehicle to vehicle shooting, Ariel shots, Data management and role of cinematographer from pre- production to post production. (10 Hours)

Suggested Readings:

1. Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, New York, Focal Press, 2016
2. David E. Elkins, *The Camera Assistant's Manual*, Focal Press, 1993
3. David Samuelson, *Motion Picture Camera Techniques*, Focal press, 2014
4. Verne Carlson, *The Professional Lighting Handbook*, 1991
5. Peter Ettegui, *Cinematograph*, Focal press, 1998
6. William Hines, *Operating Cinematography for Film and Video*, 1997
7. Kris Malkiewicz, *Cinematography-A Guide for Filmmakers and Film Teacher*, Prentice Hall Press, 1989

FS 106: Cinematography (Practical)

52 Hours

1. Screen Direction
2. Rule of Thirds
3. All types of shot Compositions
4. Three-point lighting
5. Day and night effect lighting
6. Natural and artificial lighting
7. Colour grading
8. Colour balanced shots
9. All types of camera movements
10. Ariel shots
11. Continuity shots

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

EM 107: Computer application

52 Hours

1. MS word page designing- Cover page, Resume, Application
2. PPT presentation- Video, Audio, Animation, Action Button
3. Creative Photo Editing- Greeting cards, Posters, Visiting cards, Collage
4. Excel- Charts, Marks cards, Calendar

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

FS 108: Regional Cinema

Objectives: To understand the trends of Indian regional film industry.

52 Hours

Unit - 1

Origin and growth of in Indian cinema, Indian Cinema: Past, Present and Future, Modern Indian cinema, Growth of Regional Films, Assamese cinema, Bengali cinema, Bhojpuri cinema, Gujarati cinema. (11 Hours)

Unit – 2

Beginning of Hindi film industry, Beginning of the Talkies, Birth of a New Era, Family Norms and Social Change, Gender Norms and Fantasy films, Legendry directors. (10 Hours)

Unit – 3

South Indian Cinema: History and trends in Tamil, Telugu, Malayalam, Marathi movies and their contributions to innovative film making, Legendry directors, Awards and Film festivals, Cinema business. (11 Hours)

Unit – 4

Kannada Film Industry: History, legendry directors, Trends in movie making, Professional bodies, State government support to film making, Awards and Film festivals, Cinema business. Comparative study of movie making trends among south Indian cinemas, Hindi film industry. (10 Hours)

Unit – 5

Writing Exercises: Film appreciation of selected south Indian films. (10 Hours)

Suggested Readings:

1. Athique, Adrian, and Douglas Hill. (2016). *The Multiplex In India : A Cultural Economy of Urban Leisure*. Routledge.
2. Vasudevan, Ravi S. ed. *Making Meaning in Indian Cinema*, ed. Vasudevan. New Delhi: Oxford, 2000.
3. Vasudev, Aruna. *The New Indian Cinema*. New Delhi: Macmillan, 1986
4. Ashok Banker, *Bollywood*, 2002
5. S. Ray, *Our Films Their Films*, 1994.
6. VinayLal and Ashis Nandy, *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Cinema*, 2006.
7. Kumar, Rajesh, *Society, media, communication and development: The Indian experience*. Saarbrücken: Lap Lambert Academic Publishing, 2012.

II SEMESTER

FS 201: Film Direction

Objective: To train students to be director and make them aware of role, responsibilities of director in film making. **52 Hours**

Unit-1

Director's basic responsibilities and personal traits, leadership, collaboration, vision, art, identity and competitiveness, Artistic process, working within small budget and limitations. (11 Hours)

Unit-2

Role of the Film Director –reading and understanding an image, Moral, artistic, Technical and financial interlocking roles of various technicians and artistes in the making of a film, Film as the Director's medium of expression, contribution of D.W. Griffith and Eisenstein to the art of film. (11 Hours)

Unit-3

Story development and script: essential elements of drama, shaping story into drama, plot, time, structure, screen play rules, script analysis and development, authorship and aesthetics; cinematic storytelling, director's point of view, visual design, sound design, performance design, director's style. (10 Hours)

Unit-4

Director's screen grammar, film language, frame and the shot, the camera movements, language of the edit, screen direction, essentials of research and practice for directors. (10 Hours)

Unit-5

Director at different production stages: Preproduction; exploring the script, casting, acting fundamentals, directing the actor, rehearsals, planning and visual design. Production; developing production crew, production technology, director's rule during shooting, directing on the set, monitoring continuity and progress. Post production; Knowing the footage, rough cut, getting fine cut, working with music, sound mix, finishing touches. (10 Hours)

Suggested reading:

1. Michael Rabiger, Mick Hurbis-Cherrier, *Directing: Film Techniques and Aesthetics*, Focal press, 2017.
2. David Mamet, *On Directing Film*, Penguin publication. 1992.
3. Steven Ascher, Edward Pincus, *The Filmmaker's Handbook: A Comprehensive Guide for digital age*, Penguin publication, 2012.
4. Sergei Eisenstein, *Problems of Film Direction*, University Press of the Pacific, 2004.
5. David K. Irving, *Fundamentals of Film Directing*, McFarland & Company, 2010.

FS 202: Film Production Design

Objectives: To teach the students about production design and the collaborative relationship between various departments of cinema. **52 Hours**

Unit-I

Overview of film production design: Functions of film production manager. Working with assistants. Production manager as an architect of director's dream. Production management process. Stages of film production; Pre-production, Production Postproduction. (11 Hours)

Unit-II

Preparing for production; Script breakdown, Shooting schedule, Production manager's job during pre-production. Techniques of managing low budget productions. Movie making deals- Influencing factors which makes movie expensive. (11 Hours)

Unit-III

Location survey, Film commissions, Procedure of getting permission, Foreign shooting. Setting the location on shooting schedule. (10 Hours)

Unit-IV

Cast and Crew; hiring procedures, crew duties, Actors, Agents, contracts, agreements and working permits, immigration laws, production forms (10 Hours)

Unit-V

Working with different unions, Actors and co-actors' unions, Managing insurances, Film festivals and markets, Film schools. (10 Hours)

Suggested Readings:

1. Jane Barnwell, *Production Design for Screen Visual Storytelling in Film and Television*, Bloomsbury Visual Arts, 2017.
2. Eve Light Honthaner. *The Complete Film Production Handbook*, Third Edition. 2001.
3. Steven Bernstein, *Film Production*. Focal Press, 1994.
4. Bastian Cleve, *Film Production Management*, Focal press, 2012.
5. C.S. Tashiro, C. S. Tashiro. *Pretty Pictures Production Design and the History Film*. University of Texas Press, 1998.
6. Jane Barnwell. *Production Design for Screen Visual Storytelling in Film and Television*. Bloomsbury Visual Arts, 2017.
7. Ian Christie. *The Art of Film John Box and Production Design*. 2008.

FS 203: Film Editing

Objectives: To develop the knowledge and skill of Editing Techniques in Film Production.

52 Hours

Unit-I

History of film editing; the manipulation of editing, Lev Kuleshov's experiment; the language of cinema; introduction to the editor as storyteller and understanding the narrative structure. Introduction to film editing –Necessity and principles of editing, The screen technique: Joining of shots and scenes, the imaginary line. (11 Hours)

Unit-II

Video editing softwares, software interface, The Editing workflow- Basic movements and transitions, Effects control basics, Audio basics, Tilting- Styles and Templates. Principles of Continuity Editing, basic scene construction, Shot- the basic unit of editing. (10 Hours)

Unit-III

Concepts of film editing, Process of editing- Storage and folder management, Logging, First assembly, Rough cut, Final cut, Colour grading, inserting audio, Graphics, Titling etc and exporting. (11 Hours)

Unit-IV

The cut and types of cut, Pace, time and rhythm of storytelling, Fiction and non-fiction editing, Offline and online editing, Montage editing. (10 Hours)

Unit-V

Using sounds; Music and sound effects, controlling audio, effects and transitions, Matching audio with video, Chroma keying, Visual effects editing. (10 Hours)

Suggested Readings:

1. Karel Reisz, Gavin Miller, *The Technique of Film Editing*, 2017
2. Walter Murch, *In the Blink of an Eye: A Perspective on Film Editing*, 1992
3. Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice*, 2007
4. Mark Cousins, *The Story of Film*, 2012
5. Jaime fowler, *Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100*, 2012

FS 204: Story, Scripting and Story Boarding

Objectives: to teach students the skills of script writing, structure of screenplay and storyboard. **52 Hours**

Unit-1

The Nature of Storytelling and Genres, Basic Terms and Structures, elements of story, Characters and Characterization, Themes, Motifs, Moods, The Mechanics of a Screenplay, Visual Storytelling and Setting. (10 Hours)

Unit -2

Historical development of the storyboard, Visual Storyboards, Fundamentals of the Shot, difference between scenes and shots, visualizing scene in terms of framing, angles and movement, illustrate camera and character movement, dialogue, camera indication, storyboard panels, live action and animation storyboards. (11 Hours)

Unit -3

Screenwriting and script development, screenwriting and script development, writing dialogues, Shooting script, shot list, and overhead diagram, Camera and character movement, Psychological impact of camera angles, framing, and movement, Composition, shot arrangement, light and composition. (11 Hours)

Unit-4

Composition, Basic rules of continuity, Perspective: one-point, two-point, and three-point perspective, bird's-eye, worm's-eye, high-angle, and low angle views, Combining shots, non-continuous shots: montage and jump cut, Drawing the Human Form, line of action in figure drawing, Drawing the figure in motion. (10 Hours)

Unit-5

Develop characters and location visually, Create one character sketch and thumbnails, write shooting script, create shot lists from selected movie, draw human figure; static and action(10 Hours)

Suggested readings:

1. William C Martell, *The Secrets of Action Screenwriting*, First strike Productions 2018
2. David Trottier, *The Screenwriter's Bible*, Silman-James Press, 2014.
3. J. T. Clark, *The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business*, Kindle edition, 2009.
4. Paul Joseph Gulino, *Screenwriting: The Sequence Approach*, Continuum, 2004.
5. William Packard, *The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay*, Da Capo Press, 2001.
6. Sergio Paez, *Professional Storyboarding: Rules of Thumb*, Focal Press, 2012.

FS 205: Film Editing (Practical)

52 Hours

1. Cut: Types of cuts
2. Creating a scene
3. Basic movement
4. Applying transitions
5. Continuity editing
6. Expression of emotion through different shots
7. Colour grading
8. Inserting music, audio effects, music, dialogues
9. Audio and video synchronization
10. Setting pace and Time
11. Montage editing
12. Visual effects editing

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

FS 206: Story, Scripting and Story boarding (Practical)

52 Hours

1. Writing story
2. Converting story to drama
3. Characterization
4. Writing dialogues
5. Drawing different characters, props, and location
6. Developing story board (manual and digital)
7. Screen play writing for different genres
8. Shooting script

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

FS 207: Ad Film Production (Project)

52 Hours

- Each student is required to produce an ad film of about 1 minute duration during the 2nd semester under the supervision of a faculty of the department. The students have to present a proposal on the ad film production for the approval of department Council. The approved proposal must be executed in the prescribed time by the department.

FS 208: Legal aspects of Cinema

Objective: To provide students with an understanding of the laws and ethical issues in the film making, distribution and exhibition **52 Hours**

Unit-1

Features of Indian constitution, Fundamental rights and duties, Freedom of speech and expression and reasonable restrictions. (11 Hours)

Unit-2

Contempt of court act, IPC with reference to Defamation, Seditious and Obscenity. Program and Advertising Codes, Self-regulation guidelines and broadcast of Films. (10 Hours)

Unit-3

Intellectual property rights; Theft of idea, story and script, Adaptation and remake rights, Protection of title, lyrics, music and recordings. Producer's rights on cinema. (10 Hours)

Unit-4

Cinematograph act- Film Censorship, Brief History of Censorship in India, Karnataka Cinemas (Regulation) act-1964, Karnataka entertainment tax act- 1958, Movie theatre etiquette. (11 Hours)

Unit-5

Cine-workers and Cinema Theatre Workers (Regulation of Employment) Act, 1981. Information technology act 2000. Piracy. (10 Hours)

Suggested Readings:

1. Steve Greenfield, Guy Osborn, Peter Robson, Film and the Law - The Cinema of Justice, Hart Publishing 2018
2. Cees J. Hamelin, *Ethics of Cyberspace*, Sage Publications, New Delhi, 2001.
3. Karen Sanders, *Ethics and Journalism*, Sage Publications, New Delhi, 2003
4. Arvind Singh, *India's Communication revolution*, Sage Publications, New Delhi, 2001
5. B. Manna, Naya Prakash, *Mass Media and Laws in India*, Calcutta, 1998.

III SEMESTER

FS 301: Sound Production and Design

Objective: To learn about the basics of sound production and to introduce workflow of sound recording for film production. **52 Hours**

Unit-1

Basics of Sound production: Nature of acoustical waves; concepts of amplitude and frequency wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, hearing sensitivity, frequency, sound range, sound recordist's role. (11 Hours)

Unit-2

Microphone types-unidirectional, bidirectional, Omni directional, cardioids-direction and pickup pattern, portable recorders, noise, choosing the right mike, technique-sound reproduction devices, input Devices. (10 Hours)

Unit-3

Location sound recording: Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavalier /Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wild track & Room tone, Syncing Audio. Basic setup of recording system-analog/digital cables, connectors, analogue to digital conversion (11 Hours)

Unit-4

Sound for Film and Video: The sound track – its importance in AV medium, Different elements of a sound track, integration of sound to the film - Sync Sound: Dubbing - Achieving synchronized sound and picture with film. Sound editing fundamentals. (10 Hours)

Unit-5

Post production studio recording; Foley and ADR. Sound designing; Pro-tools, Principles of Mixing: techniques, Building Blocks of Mixing, special effects, Equalizers, Setting the sound stage, channels and Mix master - mix with automation. Mixing in the box and Mixing through the board. (10 Hours)

Suggested Readings:

1. Mike Collins, *Pro Tools 9: Music Production, Recording, Editing and Mixing*, Focal Press, 2017.
2. Tomlinson Holman, *Sound for Film and Television*, Routledge, 2012.
3. Tomlinson Holman, *Sound For Digital Video*, Focal Press, 2005.
4. F.Alton Everest, *Master Handbook of Acoustics*, McGraw Hill, 2009.
5. David Miles Huber, *Modern Recording Techniques*, Focal Press, 2013.
6. Jenny Bartlett, *Practical Recording Techniques*, Focal Press, 2012.

FS 302: Graphics and animation

Objective: To understand the basics of Graphics, Animation and visual effects. **52 Hours**

Unit - 1

Visual Elements- line and shape, forms, value, texture, color, measure, type, direction. Space and composition. Visual culture. Reading Pictures, Vocabulary of color, Drawings, Portraits. Landscapes, Photo-features, Visual thinking and Designing of Visual media. Illustrations (11 Hours)

Unit - 2

Graphics input output devices: Direct input devices - Cursor devices - direct screen interaction - logical input. Line drawing displays - raster scan displays. Two dimensional graphics. Raster and vector graphics. File formats –GIF , JPEG ,TIFF, Graphics Animation Files , Postscript/Encapsulated Postscript files (10 Hours)

Unit - 3

Animation- definition and principles. Elements of animation. Preparation for animation projects. recording animation, Animating with space to time. Segment manipulation options. Computer Graphics. Elements, principles of visual design, layout principles, Balance, contrast and harmony, perspective design & communication (11 Hours)

Unit - 4

Animation, Gaming and VFX industries growth and opportunities: Animation Industry Growth and Challenges, VFX for Cinema: Impact of Hollywood , Gaming Industry Challenges and Conflicts ; Multiplication of Gaming platforms, Evolution of Gaming technology from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise., Case Studies of Films. (10 Hours)

Unit - 5

Lab Exercises: screening of video clips – analysis and discussion – presentations (10 Hours)

Suggested Readings:

1. Suzanne Weixel, Bryan Morse, Cheryl Beck Morse. *Graphics and Animation BASICS*. Course Technology, 2003.
2. Gillian Rose, *Visual methodologies*, Sage publications, 2001
3. Pradeep Mandav, *Visual Media Communication*, Authors Press, 2001
4. Maitland E. Graves, *The Art of Color and Design*, McGraw-Hill, 1951
5. James Alan Farrel, *"From PIXELS to ANIMATION: An introduction to Graphics Programming"*, AP Professional, 1994
6. Animation World Network. *On Animation-The Director's Perspective*. Course Technology PTR, 2011.

FS 303: Communication Research

Objective: To expose students to various facets of media research process, relevance and scope. **Total: 52 Hours**

Unit 1

Research: Definitions of science and research; Relationship between theory and research; Characteristics of research, Nature and scope of communication research; Communication/media research areas: source, message, channel, receiver and effect. Communication research in India . (11 Hours)

Unit 2

Types of research: Qualitative and Quantitative; Pure and applied, Descriptive, Exploratory Correlation, Explanatory, Historical, Ex-post facto, Experimental; Survey research and Types: one- time survey, cross-sectional survey and longitudinal surveys; Qualitative research methods: case studies, ethnography, discourse analysis, content analysis, textual analysis. Quantitative content analysis: content categorization, coding, inter-coder reliability. (11 Hours)

Unit 3

Research Process: Selection of a research problem; Review of literature; Formulating objectives, research questions and hypotheses; Selecting a research design. Population and samples; Sampling methods; Sampling error; Concept, constructs and variables. (10 Hours)

Unit 4

Data Types- primary data, secondary data: Data measurement levels- nominal, ordinal, interval and ratio; Scales of measurements; Data collection methods- analysis of documents, field observations, interviews; Data collection tools- observation/ field diaries, interview schedules, and questionnaires; Reliability and validity of data; Data analysis: Descriptive statistics; Data analysis software -SPSS; Writing research report. (10 Hours)

Unit 5

Review of research papers, Prepare questionnaire for data collection, Prepare a proposal for a research study. (10 Hours)

Suggested Readings:

1. Luke Pauwels, Dawn Mannay, Visual Research Methods, Sage Publications, 2018
2. Wimmer & Dominick. *Mass Media Research: An Introduction*, Wadsworth. Singapore 2000.
3. Evanston IlSarlow, C. *Basic Research Methods*, McGraw- Hill, New Delhi, 1994.
4. A. Bryman. *Social Research Methods*. Oxford University Press. 2012.
5. Susanna Hornig Priest. *Doing Media Research: An Introduction*. Sage, California 1995.

FS 304: Sound Production and Design (Practical)

52 Hours

1. Studio based recording with different types of microphone
2. Microphone placement exercises
3. Location Recording
4. Dubbing
5. Dialogue replacement
6. Music recording
7. Sound mixing
8. Audio measurements
9. Audio editing
10. Creation sound effects

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

305: Graphics and Animation (Practical)

52 Hours

1. Creation of illustrations
2. Titles
3. Graphics
4. Graphic cards
5. 2D Animation
6. Drawings
7. Visual special effects

(Note: Each student must do two exercises in each practical component and submit the same in class records for evaluation during practical evaluation)

FS 306: Documentary Production (Project)

52 Hours

- Each student is required to produce a documentary film of about 15-17 minutes duration during the 3rd semester under the supervision of a faculty of the department. The students have to present a proposal on the documentary film production for the approval of department Council. The approved proposal must be executed in the prescribed time by the department.

FS 307: Cinema and society (Open Elective)

Objective: To expose students to various implications of media on socio-economic and political scenario.

52 Hours

Unit 1

Society and culture; Characteristics, Dynamics Mass Society, Mass culture, Cultural imperialism, Hegemony, Cultural schools of thoughts, Culture as social institution, Value system, Impact of media on culture.

(11 Hours)

Unit 2

Mass communication theories; Hypodermic needle, Diffusion of innovation, Uses and gratification, Cultivation, agenda setting, Social learning, Gate Keeping and Spiral of Silence.

(11 Hours)

Unit 3

Social change; Definition, types and process, theories of social change, role of information, communication and media in social change.

(10 Hours)

Unit 4

Cinema in Public opinion formation, Cinema as change agent, Political, Economic and social influence of cinema. Sensationalism, Violence and Obscenity in cinema.

(10 Hours)

Unit 5

Writing exercises: cinema and its impact- Case studies.

(10 Hours)

Suggested Readings:

1. Croteau, David. *Media/society: Industries, images, and audiences*. New Delhi: SAGE Publications. 2016.
2. Graeme, Burton. *Media and Society*, New York: McGraw-Hill Grossberg, Lawrence, 2006.
3. Herman, E S, and Chomsky, Noam. *Manufacturing consent: The political economy of the mass media*. London: Vintage, 1994.
4. Jacobs, Norman, *Mass media in modern society*, New Burswick: Transaction, 1992.
5. Kumar, Rajesh, *Society, media, communication and development: The Indian experience*. Saarbrücken: Lap Lambert Academic Publishing, 2012.
6. McQuail, Denis, *Mass Communication Theory*, New Delhi: Sage, 2005.

IV SEMESTER

FS 401: Film Theories and Criticism

Objective: To teach students film theories and movements and train them in writing film criticism and reviews. **52 Hours**

Unit-1

Contemporary theories of film, semiotics and structuralism, Psychoanalysis, Suture, and Apparatus Theory, Psychoanalysis, Feminism, Gender, Race, Post-Theory & Cognitive Film Theory, Deleuze and Film-Philosophy, Theories of Affect and Form. (11 Hours)

Unit-2

Film Movements: Realism, expressionism, Avant-garde and Art cinema, surrealism, National cinema movement; France, Australia, USA, Germany, Japan, Mexico, Digital cinema and future. (10 Hours)

Unit-3

Criticism: Etymology, classification, cognitive and emotional effect of criticism, criticising techniques, constructive criticism, negative arguments, affirmative arguments. (10 Hours)

Unit-4

Film Language, film criticism approaches and techniques, social function of criticism, film criticism in internet era, concerns about cinematic techniques, Considerations in writing film criticism; Audience, personal experience, plot, theme, tone, acting and characters, direction, cinematography, music, editing, pace, special effects, spoilers. (11 Hours)

Unit-5

Analyze and interpret films using various theoretical approaches, Write film reviews and criticism. (10 Hours)

Suggested reading

1. Shoma A Chatterji, *Filming Reality*, Sage Publications 2015
2. Marshall Cohen, eds. *Film Theory & Criticism*, New York: Oxford University Press, 1999.
3. Colman, Felicity, *Film Theory: Creating a Cinematic Grammar*, New York: Wallflower Press, 2014.
4. Nichols, Bill, ed, *Movies and Methods*, Vol. II, University of California Press 1985.
5. James, Clarke, *Movie movements*, Kumera Books, 2011.
6. Mattias Fray, *Film criticism in digital era*, Rutgers University Press, 2015.

FS 402: Film Financing, Distribution and Marketing

Objective: to enable students to understand the film financing, production management, marketing and distribution. **52 Hours**

Unit-1

Financing: Investment, risk analysis and management, Film financing landscape: India and abroad, Alternative Funding Models: Crowd funding, tax shelter, financing models, concepts and strategies (11 Hours)

Unit-2

Management: Principles and functions, Human resource management; team building, communication in management, negotiation techniques & conflict management, project management process, forms of organization, scheduling, budgeting. (11 Hours)

Unit-3

Production management: Project development: measures, costs, shooting schedule and project logistics, workflow, calculation, digital post-production, Bilateral and multilateral co-productions, logistical and cultural issues. (10 Hours)

Unit-4

Marketing: Talent Presentations, Conceptual Approaches, Teaser Campaigns, Trailers Television Commercials, Print Ads, Traditional Media, Advertising, Crisis in Media Buying, Buying Mechanics: TV, Radio, Newspaper, magazines, outdoor space, Marketing in Digital Media, New Media Planning, Digital Publicity (10 Hours)

Unit-5

Distribution: Marketing tools, marketing packages, new marketing strategies, festivals and markets, pitching, film distribution, sales channels, business models, social networking, digital platforms, pay film and TV platforms, VoD, NVoD, subscription, global players. (10 Hours)

Suggested Readings:

1. Jason E. Squire, *The Movie Business Book*, Fireside Press, 2016.
2. Marich, Robert, *Marketing to Moviegoers: A Handbook of Strategies Used by Major Studios and Independents* Gerber, Michael, *The E-Myth Revisited*, Harper Business Press, March 1995.
3. Cones, John W. *Film Finance & Distribution: A Dictionary of Terms*. Los Angeles: Silman-James Press, 1992.
4. Litwak, Mark. *Contracts for the Film & Television Industry*. Los Angeles: Silman-James Press, 1995.
5. Wiese, Michael, *Film & Video Financing*, Studio City, CA: Michael Wiese Productions, 1991.

FS 403A : Advertising and Public Relations

Objective: To help students understand the concepts of advertising.

52 Hours

Unit - I

Introduction to advertising- Understanding advertising, functions of advertising, types of advertising, Evolution of Advertising in India and the world; Advertising media; Theories of Advertising –Stimulus Response Theory, Starch Model, AIDA, AIDCA, DAGMAR approach; Advertising agency. (12 Hours)

Unit - II

Creative strategy and Media Planning - Appeals in advertising, Message strategy, Visualizing an Ad, Ad strategies for different stages of PLC, Copywriting: Idea generation, Copywriting Principles, Copy devices, Copy Jargon, Ad copy Layout-Formal and informal balance, Copywriting for different media Media Planning - Factors influencing media planning - media strategy, media scheduling, media mapping. (10 Hours)

Unit - III

Brand building and Advertising Management - Defining Brand, Brand Name, Concept and commodity brands, Power Brands, Life cycle of a brand, brand image and brand equity, Campaign Planning, Elements in a Marketing Plan- Marketing Objectives, Marketing Strategy, Planning an Advertising Campaign – Planning Cycle, Planning framework. (10 Hours)

Unit - IV

Legal and Ethical issues in Advertising -Legal aspects of Advertising, ASCI and Advertising Ethics; New trends, Digital and social media Advertising, mobile advertising, Consumer Behaviour and advertising research. (10 Hours)

Unit - V

Writing ad copy for different media. Writing headlines and body copy, slogans; taglines. Translation of copy. Writing for brochures, mailers etc. (10 Hours)

Suggested Readings

1. Ray Dizazzo, *Corporate Media presentation*, Focal Press, 2003.
2. Simon Cottle, *Media, Public Relations and Power*, Sage Publications, New Delhi, 2003
3. David Croteau, *The Business of Media*, Sage Publications, New Delhi, 2001
4. Vilanilam and Varghese, *Advertising Basics*, Sage Publications, New Delhi, 2004.
5. Sean Nixon, *Advertising Culture*, Sage Publications, 2003.

FS 403B : Corporate Communication

Objective: To introduce the students about Corporate Communication and its related areas.

52 Hours

Unit I

Corporate Communication – Defining Corporate Communication, evolution of Corporate Communication, roots of Corporate Communication in India, Corporate Communication and Public Relations, Scope, functions of Corporate Communication. (10 Hours)

Unit II

Media Relations - Understanding media relations, Benefits of media relations, Public Relations and Media, Media Relations tools and techniques, Essentials of Media Relations, Writing for media and media relations. (10 Hours)

Unit III

Corporate Reputation Management and Crisis Communication – Reputation, Imperatives of Reputation management, Image repair theory, Building corporate identity, Facing crisis, kinds of crises and the basics of crisis management. Crisis management - crisis vs. problem, typology of crisis phases, Guidelines for preparedness and planning, Crisis Response Strategy. (12 Hours)

Unit IV

Various applications of Corporate Communication - Community Relations and CSR, Employee Communication, Investor Relations, Government Relations, Customer, dealer and vendor relations, Corporate Communication in Brand Promotion, IMC. (10 Hours)

Unit V

Legal, Ethical issues and emerging Trends – Corporate Communication and ethics, Legal aspects of Corporate Communication, Corporate laws, Professional bodies in PR/ Corporate Communication – PRSI, IPRA, Professional code of ethics; new trends in PR, digital platforms, Social Media. (10 Hours)

Suggested Readings

1. Robert L. Heath, *Handbook of Public Relations*, Sage Publications, New Delhi, 2000
2. Jethwaney, Jaishri, *Corporate Communication – Principles and Practice*, Oxford University Press, 2010
2. Sachdeva, Iqbal S. *Public Relations – Principles and Practices*, OUP, 2009.
4. Ries, Al & Reis, Laura, *The Fall of Advertising and the Rise of PR*, Focal press, 2002.
5. Smith D. Ronald, *Strategic Planning for Public Relations*, Routledge, 2013.

FS 404: Critical Study of Directors

52 Hours

- As a dissertation project, students have to do a critical study of any two directors of regional, national and international films. The focus of the study need to be on their styles of direction in conveying the message(s) embodied in the story. The study should be carried out under the supervision of the assigned faculty of the department.

FS 405: Short Film Production

104 Hours

- Each student is required to produce a short film of about 20-25 minutes duration during the 4th semester under the supervision of a faculty of the department. The students have to present a proposal on the short film production for the approval of department Council. The approved proposal must be executed in the prescribed time by the department.

QUESTION PAPER PATTERN

Theory question paper pattern

- Each hard core theory paper (4 credit course) examination is for 70 marks.
- Each soft core (2 credit course) theory paper examination is for 70 marks.
- Open elective (4 credit course) theory paper examination is for 70 marks.

Question paper pattern for hard core (70 marks)

Each hard core theory paper syllabus is divided into 5 units. The semester ending examination will be aimed at testing the student's proficiency and understanding in every unit of the syllabus. The blue print for the question paper pattern is as follows:

- Each question paper will consist of 9 questions.
- Each question carries 10 marks; out of 9 questions 7 questions shall be answered.
- Q.No. 1 to 8 descriptive questions shall be asked. Out of 8 questions 6 questions shall be answered ($10 \times 6 = 60$).
- Q.No. 9 consists of 4 short notes which are compulsory. Each short note carries 2.5 marks ($2.5 \times 4 = 10$).

Question paper pattern for soft core (70 marks)

- Each soft core theory paper syllabus is divided into 5 units.
- Each question paper will consist of 9 questions.
- Each question carries 10 marks; out of 9 questions 7 questions shall be answered. Q.No. 1 to 8 descriptive questions shall be asked. Out of 8 questions 6 questions shall be answered ($10 \times 6 = 60$).
- Q.No. 9 consists of 4 short notes which are compulsory. Each short note carries 2.5 marks ($2.5 \times 4 = 10$).

Question paper pattern for open elective (70 marks)

Each question paper will consist of 3 sections: A, B and C.

- Part A: Ten questions of 2 marks each. All questions are compulsory ($2 \times 10 = 20$ marks).
- Part B: Six questions of 5 mark each, out of which four to be answered ($4 \times 5 = 20$ marks).
- Part C: Five questions of 10 marks each, out of which three to be answered ($3 \times 10 = 30$ marks)

Internal Assessment

- Internal Assessment for each theory paper is 30 marks and practical paper is 15 marks.
- 10 marks reserved for internal tests. Internal tests shall be conducted for 20 marks in each paper twice in a semester.
- 10 marks reserved for assignments
- 10 marks reserved for attendance.

Allotment of marks for attendance:

- Attendance greater than 95% - 10 marks
- Attendance between 95 – 91% - 8 marks
- Attendance between 90 – 86 % - 6 marks
- Attendance between 85 – 81 % - 4 marks
- Attendance between 80 – 76 % - 2 marks
- Attendance less than 75% - ineligible to appear for examination.

Practical examination

Semester end practical examination for each practical course is for 50 marks. Internal assessment for each practical course is for 15 marks based on attendance and assignments.

- 10 marks reserved for practical records
- 25 marks reserved for practical examination.

Dissertation Evaluation

Dissertation will be evaluated at the end of the semester for 100 marks

- 70 marks reserved for documentation.
- 30 marks reserved for Viva voce.

Project evaluation

Project will be evaluated at the end of the semester for 100 marks

- 20 marks reserved for concept and story/news
- 20 marks reserved for Camera work
- 20 marks reserved for Sound/voice over/BGM
- 20 marks reserved for Graphics/Animation/Sub titles
- 20 marks reserved for Editing

Project will be evaluated at the end of the semester for 200 marks.

- 25 marks reserved for concept and story
- 25 marks reserved for Camera work
- 25 marks reserved for Sound/ voice over/BGM
- 25 marks reserved for Graphics/Animation/Sub titles
- 25 marks reserved for Editing
- 25 marks reserved for documentation.
- 50 marks reserved for Viva voce